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Reflected
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ON THE CONNECTION OF MUSICO-RHETORICAL STRATEGIES AND MARIAN TOPIC/TOPOS IN RENAISSANCE MOTETS

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О СПРЕЗИ МУЗИЧКО-РЕТОРИЧКИХ СТРАТЕГИЈА И МАРИЈАНСКЕ ТОПИКЕ/ТОПОСА У РЕНЕСАНСНИМ МОТЕТИМА

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ABSTRACT

The text summarizes some of the research results from my doctoral dissertation. In the broadest sense, the following text discusses the influence of rhetorical concepts and practices on the composition practice of the Renaissance. The methodological approach is interdisciplinary and multilayered, and it leads to the interpretation of Marian motifs dating from the late fifteenth to the end of the sixteenth century, in the context of rhetorical ideas and principles, and the Marian topic / topos. The most significant result of this text is the formation of a special analytical method by which the interpretive-contextual reading of musical marking is achieved.

KEYWORDS: intervallic counterpoint, rhetoric, topic / topos, affect, motet

АПСТРАКТ

У тексту су приказани неки од истраживачких резултата из моје докторске дисертације. У најширем смислу, на овом месту је размотрен утицај реторичких концепата и поступака на композициону праксу ренесансе. Методолошки приступ је интердисциплинаран и вишеслојан, и води ка интерпретацији маријанских мотета насталих од краја XV до краја XVI века, у контексту реторичких идеја и принципа, и маријанске топице/топоса.

Најзначајнији резултат овога рада јесте формирање посебне аналитичке методе којом се остварује интерпретативно-контекстуално читање музичких узначавања.

КЉУЧНЕ РЕЧИ: интервалски контрапункт, реторика, топика/топос, афекти, мотет

In this article we will first discuss ancient rhetorical principles and concepts and their embodiment in Renaissance music theory, specifically in the field of intervallic counterpoint.² Afterwards, the compositional procedures, translated into musico-rhetorical tools, will be explained according to their functions and grouped according to the musico-rhetorical phases in the composition. This will be followed by a presentation of the function of counterpoint procedures, as musical signifiers and actors in the process of semiosis, in the context of the Marian topic / topos. In this regard, the terms “topic” and “topos” will have a broader or narrower meaning, depending on whether it is a dominant or localized motif configuration. Finally, the combination of Marian topic / topos, theories of religious affects and musico-rhetorical means will be demonstrated using the examples of selected Marian motets.³

Ancient rhetoric can be summarized through the Quintilian maxim of *bene dicendi scientia* (Butler 1996: 314–315),⁴ where two standpoints of rhetoric meet. The first standpoint, referred to as *scientia*, was to perceive rhetoric as a skill (τέχνη, *ars*), hence prescriptive manuals that offer specific procedures, formulas, and methods for achieving this skill are often named in this way. The second aspect, coupled with the word *dicendi*, clearly refers to elocution, rhetoric or oratory as an verbal act, therefore, to a statement given in a particular situation.

2 Carl Dahlhaus borrowed the term “intervallic counterpoint” (Intervallkontrapunktisch) from Bernhard Meier in order to explain polyphonic composition created during the fifteenth and sixteenth centuries as a combination of modally shaped sections according to the rules of counterpoint, which are based on interval progressions. However, Dahlhaus recognized interval progressions as “the determining factor of counterpoint” (Dahlhaus 1990: 199), and not as a factor of mere section compatibility. Therefore, unlike Meier, Dahlhaus did not consider the modal, intervallic composition to be in complete contrast to the tonal, therefore, chordal composition, but rather that it could help explain the transition from modality to the major-minor system.

3 The analytical sample includes Marian motets written between the late fifteenth and the end of the sixteenth century. First of all, these are motets composed on the text of four Marian antiphons – *Alma redemptoris mater*, *Ave regina coelorum*, *Regina caeli* and *Salve regina* – which had a significant place during the liturgical year (Rothenberg 2011). Afterwards, motets composed on the words of the most widespread Marian individual and collective prayer, *Ave Maria*, were also examined. The analytical sample was supplemented with *Stabat mater* motets. Accordingly, the analytical sample included the motets of Pierre de la Rue, Josquin des Pres, Jean Mouton, Nicolas Gombert, Cristobal de Morales, Cipriano de Rore, Giovanni Pierluigi da Palestrina, Orlando di Lasso, Thomas Luis de Victoria, Carlo Gesualdo da Venosa, and Claudio Monteverdi.

4 “Science of speaking well”.

Back in the era of ancient rhetoric, there was a lot of discourse on eloquence. The relationship between rhetoric and eloquence can be seen through the rules of address creation. Thus, in the classical rhetoric of the Roman period five stages (*quinque partes artis*) were established: *inventio*, *dispositio*, *elocutio*, *memoria* and *pronuntiatio (actio)*. Within the aforementioned five-partition, which has survived in a consistent form to this day, the first three phases - *inventio*, *dispositio* and *elocutio* - gained the most theoretical space because they formed the basis, backbone and fine details of what Cicero called a speaking skill or eloquence (Stepanić 2002). However, eloquence was often equated with the means by which eloquence was attained, therefore with the third rhetorical category, *elocutio*, the most widespread and most inherent aspect of rhetoric. Hence, one can notice two levels of understanding of this concept. The first level involves eloquence in a broad sense, including *inventio*, *dispositio* and *elocutio*, therefore, a conceptual core of rhetoric made up of the logical (*inventio*, *dispositio*) and aesthetic (*elocutio*) aspects of the oration. The second level refers to the narrower sense of the term eloquence, that is, *elocutio*, to the doctrine of style, language, and expression, with a focus on the means by which speech is embellished. Even during antiquity, and especially during the Middle Ages, rhetorical theory was confronted with the separation of its logical and aesthetic aspects.

In the Renaissance, rhetoric takes on a new position, interpreted by Brian Vickers as reintegration with respect to the Middle Age (Vickers 1988). It is based on the constantly repeated demand for wisdom (*supientia*) and eloquence (*eloquentia*) (Kristeller 1992, Gray 1963), that is, for a new combination of thoughts and expressions. Within this request, the rhetoric builds upon the line with Cicero and Quintilian, which in a conciliatory tone put the logical and aesthetic side of the speech in relation. However, the essential orientation towards epideictics is *differentia specifica* of Renaissance rhetoric. It is based on the firm belief that ornate, eloquent and above all persuasive speech should be the ultimate goal of every educated person.

Rhetoric, as a method, was created for the purposes of oral discourse. However, in antiquity, new perspectives were opened in the closest related fields of written word, poetry and prose, and later in other arts, where rhetorical theory would show particular flexibility, plasticity, and adaptability. With a hefty dose of universality, paired with its rise during the Renaissance, rhetoric ascended to the position of the metalanguage, influencing musical theoretical discourses and, in particular, theory of intervallic counterpoint (Dahlhaus 1990). As the counterpoint theory that emerged in the late fifteenth until the end of the sixteenth century shows, it included not only the rules for the musical harmonization of two voices in a note-to-note relationship (*contrapunctus simplex*) and (or) multiple shorter tones versus a single longer tone (*contrapunctus diminutus*), but also compositional rules for three or more voices, followed by mode and cadence theory, imitation techniques, movable counterpoint and canon, rules on dissonance treatment that were increasingly detailed and, finally, different ways of harmonizing music and text. Therefore, the rhetorical pursuit of eloquence and suitability, along with the tools by which they are exercised, logically

relies on counterpoint theory, its concepts, elements and actions. Here, we can talk about the connection between *rhetorical eloquence*, that is eloquence, prudence or oratory skill, which forms the conceptual core of rhetoric itself and *musical eloquence*, or musical wordiness or compositional skill, in whose development the intervallic counterpoint, as the only theoretically established and verified compositional technique in the Renaissance, played a significant role.

If the musical composition of the fifteenth and sixteenth centuries was seen as an oration during the Renaissance, modeled on the methods and means of logical and aesthetic aspects of speech and in conformity with rhetorical goals, then such a combination of thought and expression can be analytically explored from a musico-rhetorical point of view. Therefore, we will group the procedures and musical-rhetorical figures, which we have observed by analyzing a significant number of Marian motets, into those belonging to the musical *inventio*, *disposition* and *elocution*, that is, the musico-rhetorical stages in the composition creation.

Music *inventio* refers to the pre-compositional categories contained in the selection of the system (*cantus durus/cantus mollis*) for a suitable choral composition made up of an appropriate number of voices written in the most convenient keys (high or g_2 keys, middle or c_1 keys and low or c_2 keys) and finalis. The combination of systems, keys and finalis indicates a particular "tonal type" (Powers 1981), which is furthermore inherent to a particular modus and defines it more closely (Powers 1981, Smith 2011).

Dispositio in music encompasses those procedures that can be said to have a structural function – whether inter-punctual or syntactic – that achieve compatibility between text and music. Among the procedures important for disposition in music are hierarchical matching of cadence tones, different types and positions of cadences (Meier 1988, Chater 1981, Dahlhaus 1990), then the application of contrasting textures, meter changes and different modes of connection. A significant role in the disposition is played by the application of those musico-rhetorical figures, such as *anadiplosis*, *analepsis*, *anaphora*, *anaploce*, *fuga imaginaria*, *fuga realis*, *hypallage*, *metalepsis*, *mimesis*, *noema* and *parembole*, which affect the structure of a section, layer or entire vertical. However, these counterpoint procedures may deviate from the content of the text, thereby highlighting the text or marginalizing it. Accordingly, the same musico-rhetorical figures may be carriers of a different function, depending on the way they are applied and depending on the context.

Musical *elocutio* is achieved through the application of those musico-rhetorical and counterpoint procedures that do not only have an ornamental, but also emphatic and expressive functions. Therefore, the *ornamental* function, for the purpose of melodic, rhythmic or metric enrichment of the horizontal/vertical music, contains *anabasis*, *catabasis*, *circulatio*, *climax*, *gradatio*, *congeries*, *paronomasia*, *pleonasmus*, *symblema*, *syncopa* and *synonymia*. In addition to the aforementioned ornamental function, the musico-rhetorical figures *congeries*, *paronomasia*, *pleonasmus*, *syncopa* and *synonymia*, depending on the context, also have the function of highlighting or emphasizing specific words, half-verses or verses, which I have labeled *emphatic* function. In addition to the aforementioned structural role,

those musico-rhetorical figures concerned with different ways of applying homophonic texture (*anadiplosis*, *analepsis*, *anaploce*, *mimesis* and *noema*) also have prominent functions. In this analytical sample, the *ellipsis/synecdoche*, *fauxbourdon* and *palilogia* figures have an exclusively emphatic function. Furthermore, there are figures that, in addition to structural, ornamental or emphatic, also possess *expressive* functions such as *anabasis*, *catabasis*, *circulatio*, *climax/gradatio*, *exclamatio*, *fugue imaginaria*, *fuga realis*, *hypallage*, *hyperbole/hypobole*, *hypotiposis*, *metalepsis*, *mutatio toni*, *passus duriusculus*, *pathopoeia* and *syncopa*. Their function varies depending on the circumstances in which they occur, moreover, on the meaning of particular words, the dominant motivic configuration in the text, and on the application of other musico-rhetorical figures and procedures at a given moment.

Concerning their functions in a musical composition, musico-rhetorical figures and counterpoint, on the one hand, show that they appeared as a result of the influence of the text structure or the pursuit of meaningful counterpoint expression. On the other hand, they become the means of musical expression, actors in the process of semiosis, not only at the level of individual phenomena in terms of their denotation. By grouping the prominent, i.e. marked phenomena in music, unique contours will be singled out, which, furthermore, will be “windows for interpretation” of the broader semantic configuration within a single great topical world – the Marian topic.

In this research, the Marian topic / topos, modeled on Oswald Ducrot and Tzvetan Todorov’s literary-theoretical interpretation, is defined as a motive configuration burdened with meanings (Dikro and Todorov 1987). Such meanings of the topic / topos, as observed by Raymond Monelle, express and reflect different cultural and social contexts (Monelle 2006). Therefore, a musical topic / topos can be nothing more than a cultural unit labeled in music by various signifiers, which are related to “our sisters and brothers in literary criticism, art history, cultural theory, and social history” (Monelle 2006: 10).

Since in the musical topical theories often imply indistinctiveness between the terms “topic” and “topos”, and therefore they are often used as synonyms, in this research the following distinction is made. Bearing in mind Ernst Robert Curcius’ understanding of this transhistoric phenomenon (Курцијус 1996), and the interpretation of Oswald Ducrot and Tzvetan Todorov in terms of “topos” and “theme” (Dikro and Todorov 1987), the terms “topos” and “topic” will have narrower, that is broader meaning. If the Marian theme is manifested in text and music at the level of the entire composition, as for example in the case of motets on the text of the Marian antiphon *Ave regina coelorum* or the prayers of *Ave Maria*, then we shall discuss the Marian topic. If some of the Marian aspects form part of another, most often Christological performance, as in the motets on the text *Stabat Mater*, then we shall discuss the Marian topos.

The musical signifiers of the Marian topic / topos in this article are different musico-rhetorical figures, specific modes, cadences, textures, and therefore all elements of intervallic counterpoint, which are in an iconic-indexical relation to the social and cultural characteristics with which the object is associated.

The Marian topic, as a great topical space, carries many cultural-based meanings that have been accumulated and deposited in the collective consciousness of the Catholic West for centuries. Such culturally based meanings include many of Mary's forms, and we can say that the Marian topic is layered on a multitude of motifs. We have grouped them into four categories, concerning Mary's human, earthly nature embodied in the image of the Virgin (*virgo*) and Mother (*mater*), while the Servant (*servus*) and Mediator (*mediatrix*) are the embodiment of Mary's divine and heavenly nature. (See Table 1)

The connection between the Marian topic / topos, that is, the Marian motifs on one side, and emotions, on the other, can be explained through Miri Rubin's observation that "Mary was the quintessence of European culture in which the most intimate feelings were drawn out in public" (Rubin 2009: 351), because "Mary-language expressed" different emotions, such as "fear and desire, power as well as abjection" (Rubin 2009: 351). As a result, in the beginning of the sixteenth century, Mary was not only as significant as her Son, but became the "locus for Christian emotional expression" (Remensnyder 2013: 201).

Yet when we talk about feeling, affect, and emotion, we must bear in mind the differentiation that is precisely established in analytical psychology. According to Carl Gustav Jung, feeling is a "process that takes place between the Self and the given content" (Hark 1998: 118). It is a process, as Jung states, "that gives some value in terms of adoption or rejection ('pleasantness' or 'discomfort'), but also a process that, regardless of the current content of consciousness or current sensitivities, may appear isolated as a 'mood'" (Hark 1998: 118). Affect or emotion occurs when the intensity of the feeling increases, which is accompanied by noticeable physical innervation. It follows that, unlike affect, feeling does not cause any noticeable bodily innervation, but rather represents an "ordinary thinking process" (Hark 1998: 118).

Considering the distinction discussed above, on the one hand, and the composition system and ways of the manifestation of Marian motifs, on the other, we can say that the music represented in this analytical sample possesses an affective function, which, in accordance with the Marian motif configuration, signifies certain emotions. In this research the connection between the Marian topic / topos and the affects, more precisely those emotions typical for religious persons, is based on Aristotle's doctrine on emotions and Quintilian's teaching on *ethos*.

When Aristotle, in the second book of his *Rhetoric*, talks about emotions, among other things, he also has two essentially ethical aspects in mind. In the first case, if one wants to gain the affection of the listener and initiate certain emotions in regards to the third person being talked about, the orator can do so by talking about that person's character traits. In the second case, the speaker may use emotion in order to present his own character. Speaking of *ethos*, Quintilian notes that it "includes every attitude of the mind" (Butler 1920–1922: Book VI, ch. 2, par. 9). As areas of *ethos*, this author emphasizes the oration of the honorable and the useful, of what should or should not be done, and the areas peculiar to him are mediation and apology (Butler 1920–1922). In the texts of Marian compositions that are the

focus of this article, which belong to church hymns and prayers, the point is made precisely by the request for Mary's intercession between believers and Christ, that is, God, which is one of the indicators that *ethos* is an appropriate way of convincing the audience.

The question arises: what are the stylistic distinctive attributes of the rhetorical and then the musical *ethos*? When it comes to the style that fits the rhetorical *ethos*, Quintilian considers it to be "with no trace of pride, elevation or sublimity", and that the orator should speak "appropriately, pleasantly and persuasively" (Butler 1920–1922: Book VI, ch 2, par. 19). It should also be said that *ethos*, judging by Cicero, aims to impress (*delactare*) and console the audience (*conciliare*) (Vickers 1988). Considering such stylistic principles and goals of the rhetorical *ethos*, they are compatible with the stylistic features of the compositions encompassed with my research that belong to the first practice (*prima pratica*), that is, to a strict, church style. Such style is, as we have seen, based on the rules of counterpoint procedures, which are founded on a strictly established dissonance treatment, rhythmic and melodic framework and restrained application of accidentals, thus excluding significant deviation, so that plausibility is obtained exactly by the "appropriate" and "pleasing" style, just as it was noted by Quintilian (Butler 1920–1922: Book VI, ch 2, par. 19).

The musical *ethos* within the Marian topic / topos also encompasses the manifestation of certain affects, but in the service of character representation. In this respect, significant is the division given by Johann Mattheson in his *Der vollkommene Capellmeister* (1739), where he speaks of affects appropriate to the church style:

Divine majesty, heavenly splendor, rapture and magnificence, together with the elevated style of writing, naturally are required for it, are subordinated to the sacred main style. Devotion, patience, etc., together with their appropriate middle style of writing correctly belong there, too, namely, in the church, i. e. in the service of God. Repentance, suppliant entreaties, etc., in their appropriate low style similarly stand under the same banner, and these three types of characteristics must together be at the disposal of the church (Danuta 2014: 6–7).

Although it relies on the Baroque doctrine of affect, which, modeled on the classification of oratory styles from classical rhetoric, is classified into low, medium, and high, the aforementioned Mattheson's classification can be applied to an analytical sample based on the Renaissance Marian motet. Thus emotions such as admiration, wonder, but also glorification, united in the expression *admiratio*, can be named high or, rather, elevated. In Marian music from the end of the fifteenth to the end of the sixteenth century, such affects are manifested by high (*chiavette*) keys and/or high choir posture, followed by *anabasis*, and ascending triad separation, longer note values, suspensions, sharps/naturals, sonorities and interval movements based on major intervals, horizontally and/or vertically. The middle affections, that is, the emotions, include respect, piety, philanthropy and gentle-

ness, which is contained in the expression *pietas*, but also the emotions of compassion, pity, and sympathy (empathy), which are encompassed by the word *miseri-cordia*. While the *pietas* in music is expressed by middle keys and/or middle posture of the choir, by descending melodies, downward imitation repercussions, flats and triple meter, *miseri-cordia*, aside from the above, is distinguished by imitations on the prima and octave or imitations with two themes (*metalepsis*), as well as *symonimia* and *gradatio* figures in descending order. Low affections or affections of the suffering are included in the term *miseratio*, which refers to misery, calamity and unhappiness, and the term *tristitia*, which refers to emotions of sadness, grief, sorrow and embarrassment. Medium/low keys, low choir posture, dissonant suspensions, and horizontal and vertical application of minor intervals are signifiers for the effects of *miseratio*, while the emotions characteristic of *tristitia* are, in addition, long note values, extended duration suspensions (*incopa maggiore*), and *catabasis*, texture interrupted by breaks, flats, Phrygian mode, or mode that contains a minor third above the finalis, *fa-mi* cadences, various forms of “Phrygian inflection” (Kimmel 1980), and the figure of *pathopeia*.

If emotions are marked in music, as the means of representing one's character, whether they are more closely defined by the character of Mary or the believer, then those same markers can support, empower, and point to the Marian motifs themselves, showing the focus or prominent places in the musical interpretation of the Marian topic / topos. Just as there are certain emotions, as observed by Johann Mattheson, which are appropriate to the church style, while others are not, so those effects that are in accordance with a particular Marian motif can be distinguished, and, by means of a musical manifestation of the affects, a closer determination of the motif, which is in the focus, is possible. (See Table 2)

As shown in Table 2, the high affects of admiration and glorification (*admiratio*) are appropriate for the motives of the Mother of God (*mater Dei*), the eternal virgin (*semper virgo*), the celestial choir (*choregos*), and the Queen of Heaven (*regina coeli*). One example is found in the five-part motet *Ave Regina coelorum* by Tomás Luis de Victoria, where the affirming *admiratio* glorifies Mary as the Mother of God. This was accomplished at a particular rhetorical moment when the *medium* was moved to the text of the *Gaude* (Rejoice), in parallel with the punctuated rhythm, a theme created on an ascending *durum* triad, on a quintessential bordun and on the sonorities based on a major third (mm. 49–52). (See Example 1)

The manifestation of the medium affects regarding respect, piety, philanthropy and gentleness (*pietas*) has the ability to point to the motif of the Mother of God (*mater Dei*), but also to the heavenly motives of wisdom (*sapientia*) and the Queen of Heaven (*regina coeli*), while the affections of compassion, mercy and condolences, that is, empathy (*miseri-cordia*) can be expressed within the motives of a gracious mother (*mater misericordiae*) and mediator (*mediatrix*). For example, let us mention the way in which the gracious mother is represented in the four-voice motet *Ave Regina coelorum... mater regis angelorum*, by Adrian Willaert, through the affect of *miseri-cordia*. This is manifested not only by the modal duality between *a* and *e* finalis, but also by a two-layer texture (*fuga imaginaria, fuga realis*), which is

also thematically stratified by m. 63 (*metalepsis*), followed by middle (c₁) keys and a catabasic melodic gait, to the text invoking the salvation request of believers (*pro salute fidelium*). (See Example 2)

Finally, the low affections of grief, misery and unhappiness (*miseratio*) are specific for the motives of the grieving mother (*mater dolorosa*) and mediator (*mediatrix*), and the sadness, affliction, sorrow and unpleasantness (*tristitia*) within the Marian topic / topos suggest a motif of a mother who grieves (*mater dolorosa*). One such example of a motif of a grieving mother is realized through the affect of *tristitia* and is manifested in the eight-voice motet *Stabat Mater dolorosa* of Orlando di Lasso. It is a text of a sequence that describes the Crucifixion of Jesus in its first part. On the words of the second verse that read “Her soul, sighing, anguished and grieving” (*Cujus animam gementem, contristatam et dolentem*), after an interrupted cadence with the function of “syntactic sigh” (mm. 13–14), Lasso, by a help of a descending half-step “sigh” of the *b flat-a* (second alt, m. 16; first discant m. 17), expressed the word *gementem* (“sighing”). Furthermore, imitation (*anaphora*) with a theme in slow rhythmic gait is composed, based on the tones of the descending Phrygian tetrachord, *d-c-b flat-a*, first on the word *contristatam* (“anguished”; mm. 17–20), followed by the word *dolentem* (“grieving”; first alt, mm. 21–22), thus expressing Mary’s pain. This is also supported by the presence of extended duration dissonances (mm. 20–22). (See Example 3)

The motifs of the strong woman (*mulier fortis*) and the Servant of Christ (*servum servorum Dei*) were not manifested in the Marian motets dating from the late fifteenth to the end of the sixteenth century, and we cannot speak in more detail about their manifestations. The absence of these motives does not indicate the complete abolition of these Marian virtues, but rather indicates, on the syntagmatic plane, the current discontinuity. During the Renaissance, Mary was obviously not known as a woman-warrior, a woman who would step on a serpent or draw a sword like Joan of Arc, but she was neither understood as a humble servant who was in the shadow of Christ; she was rather seen as calm, dignified, strong, wise and above all, empathetic woman.

Table 1: Marian categories and motives

<i>virgo</i>	<i>mater</i>	<i>servus</i>	<i>mediatrix</i>
<i>semper virgo</i> <i>mulier fortis</i> “most similar to Christ”	<i>mater Dei</i> <i>mater</i> <i>misericaordiae</i> <i>mater dolorosa</i>	<i>servum servorum Dei</i>	<i>mediatrix/misericaordiae</i> <i>choregos</i> <i>sapientia</i> <i>regina coeli</i>

Table 2: Connection between affects and Marian motifs

	<i>ethos</i>		
motive	high affect	middle affect	low affect
<i>mater Dei</i>	<i>admiratio</i>	<i>pietas</i>	—
<i>mater misericordiae</i>	—	<i>misericordia</i>	—
<i>mater dolorosa</i>	—	—	<i>miseratio/tristitia</i>
<i>semper virgo</i>	<i>admiratio</i>	—	
<i>mulier fortis</i>	—	—	—
<i>servum servorum Dei</i>	—	—	—
<i>mediatrix</i>	—	<i>misericordia/pietas</i>	<i>miseratio</i>
<i>choregos</i>	<i>admiratio</i>	—	—
<i>sapientia</i>	—	<i>pietas</i>	—
<i>regina coeli</i>	<i>admiratio</i>	<i>pietas</i>	

The musical score is for the motet *Ave Regina coelorum*, measures 49-52, by Thomas Luis da Victoria. It is written in 4/2 time and B-flat major. The score consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one basso continuo staff. The lyrics are "Gau - de - de - glo - ri - o -". The vocal parts show various melodic lines with some notes circled, and the basso continuo provides a harmonic foundation with a simple bass line.

Example 1: Thomas Luis da Victoria, motet *Ave Regina coelorum*, mm. 49–52

pro sa - lu - te fi - de - li - um, fi - de - li - um

canon a 2

te, pro sa - lu - te fi de - li - um

um, pro sa - lu - te fi - de - li - um fi - de - li - um, fi - de - li - um

um, pro sa - lu - te fi - de - li - um pro sa - lu - te fi de - li - um

Cu - ius a - ni - mam ge - men - tem con - tri - stan - tem et do -

Cu - ius a - ni - mam ge - men - tem, con - tri - stan - tem, con - tri - stan -

-us Cu - ius a - ni - mam ge - men - tem, con - tri - stan - tem

Cu - ius a - ni - mam ge - men - tem, con - tri - stan - tem et

len - tem

tem et do - len - tem

et do - len tem, per -

do - len - tem, per -

Example 3: Orlando di Lasso, *Stabat mater dolorosa*, mm. 14–23

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SENKA BELIĆ

ON THE CONNECTION OF MUSICAL RHETORICAL STRATEGIES AND MARIAN TOPIC/TOPOS
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СЕНКА БЕЛИЋ

О СПРЕЗИ МУЗИЧКО-РЕТОРИЧКИХ СТРАТЕГИЈА И МАРИЈАНСКЕ
ТОПИКЕ/ТОПОСА У РЕНЕСАНСНИМ МОТЕТИМА

(РЕЗИМЕ)

Овим радом се истражује однос реторике и музике у ренесансној култури и музичкој пракси. Мотив за ово истраживање налази се у чињеници да постоји мали број студија које се, из овог аспекта, баве композицијама насталим од краја XV до краја XVI века, а које за текстуални предложак имају религиозне химне посвећене Девици Марији. Такође, ниједна од њих се не заснива на испитивању везе између интервалског контрапункта, (музичке) реторике и маријанске топике/топоса. Према споју различитих метода, аналитички приступ примењен у овом раду оригиналан је и настао је сумирањем историјско-теоријских сазнања и аналитичког искуства заснованог на великом броју мотета. Сачињен је од мреже различитих аналитичких алата, почевши од музичко-реторичких и контрапунктских, преко маријанских категорија и мотива, до елемената доктрине о религијским афектима. Осмишљена је и примењена нарочита класификација контрапунктског и музичко-реторичког оруђа. У истраживању се полази од претпоставки да музика ренесансне полифоније поседује и изражава значења, да је музичко значење поникло на реторичком концепту истинске елоквенције, те да је кључну улогу у развоју музичке елоквенције имала техника интервалског контрапункта. Такође, претпоставка је да су музичка експресивна средства рационализована у XVII веку као *Figurenlehre* и *Affektenlehre* теоријски зачета још у XVI веку. Истраживањем се дошло не само до потврде наведених претпоставки већ и до сазнања да Марија није имала статус жене-ратнице, нити понизне слушкиње која је у сенци Христа, већ је у култури и религији ренесансе препозната као мирна, достојанствена, стамена, мудра и надамце емпатична жена.

Кључне речи: интервалски контрапункт, реторика, топика/топос, афекти, мотет

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